

Course Number: **ARC 6241**
Course Title: **Advanced Graduate Architectural Design One**
Term: Fall 2016
Credits: 6

Instructors:	Lisa Huang, AIA	Bradley Walters, AIA
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Office Hours: Refer to charts posted on or adjacent to the doors of the faculty offices listed above.

Meeting Times: Monday / Wednesday / Friday 1:55 pm to 4:55 pm
Meeting Locations: University of Florida Gainesville Campus, Architecture Building, Rooms ARCH 415 + ARCH 417
Section Numbers: 0418 (Walters; Room: ARCH 415)
0419 (Huang; Room: ARCH 417)

SYLLABUS

01. Course Description

An investigation of architecture based on the potentials inherent in materiality and the tectonics of construction. This course introduces "integrative" design by investigating and highlighting a series of infrastructural building issues as design motivators for each project.

02. Purpose of Course and Role within the Sequence

Building on preparatory undergraduate or graduate work, Advanced Graduate Architectural Design 1 introduces students to the challenges and rigors of developing a philosophical position and research-based design process as the foundation for a career in architectural design and practice. Emphasis concentrates on cultivating self-directed speculation, analytical thinking, and synthetic design exploration within the framework of an organized studio program. The framed program anticipates incorporating multiple trajectories offered by companion courses both within and beyond the School of Architecture and students are encouraged to draw from this knowledge. Students are expected to develop their ideas philosophically, conceptually, and architecturally to provide a strong foundation in critical thinking and architectural design. Students are encouraged to use this course to germinate scholarship and personal perspectives that will be expanded in future studios and the Masters Research Project.

Introductory exercises will serve as catalysts to provoke a sequence of investigations and establish issues to be addressed throughout the term. Research and analysis, framed and reframed through design synthesis, will provide an intellectual foundation from which the studio will develop architectural responses to program, place, and time.

The primary studio project will investigate spatial and material relationships between insides and outsides, negotiating the complexities of a rich program and site at the building scale. While centered on materiality and the tectonics of construction, we will also seek opportunities to engage history, socio-cultural relationships, phenomenology, and ecology in our work. You will be charged with developing philosophical approaches that can be transformed into and through architecture. Intermediate deadlines will be assigned but it is important for students to be self-motivated and develop personal goals and targets to bring their ideas to resolution to meet project deadlines.

Project briefs will be provided outlining in more detail project objectives and schedules.

03. Pedagogic Objectives

- Develop a rigorous and iterative design process grounded in material and spatial studies that transcend multiple scales;
- Examine the implications of material and spatial studies in the context of contrasting climates, cultures and landscapes;
- Work from the detail or fragment towards larger spatial assemblages;
- Intersect architectural disciplinary modalities and thinking with broader cultural developments especially as they affect contemporary public buildings and civic space;
- Engage complexity through specificity;
- Nurture independent and critically-aware graduate students.

04. Pedagogic Methods

- Make the familiar unfamiliar. Find the extraordinary within the ordinary and challenge 'known' contexts as places of renewed speculation and inspiration.
- Engage the particularities of materials and assemblies as a basis of architectural form and space.
- Work with materials at full-scale through a sequence of iterative design exercises to develop familiarity with matter, weight, joints, and intersections.
- Place emphasis on self-assessment and self-criticism to establish intellectual positions, frames of reference, and architecturally-appropriate responses to the cultural and contextual issues introduced in the studio.

05. Objectives + Goals

By the end of this course, students will be able to:

- Work with a wide range of materials both in isolation and in conjunction with one another, recognizing the spatial/formal potentials embedded in materiality and tectonic assemblies.
- Construct motivating stories out of material studies. Ground these in research, reflection, and iterative design work.
- Shape program and built form to embody, communicate, and/or express design intent. Respond to the motivating ideas and issues of the project program and its context.
- Investigate the effects of a particular climate (light, heat, humidity, etc.) on the experience of architecture, and how tectonics can engage these climatic characteristics.
- Translate material studies into ideas and ideas into buildings that have more sophisticated architectural definition. Deploy architectural components both pragmatically and poetically.
- Demonstrate visual and verbal communications skills necessary to communicate design intent.

06. NAAB Student Performance Criteria Addressed

- A.2 Design Thinking Skills: *Ability* to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
- A.3 Investigative Skills: *Ability* to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
- A.4 Architectural Design Skills: *Ability* to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.
- B.7 Building Envelope Systems and Assemblies: *Understanding* of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.
- B.8 Building Materials and Assemblies: *Understanding* of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

07. Project Sequence

PROJECT 1: CONSTRUCTIONS (1:1 Material Investigations) – 5 weeks

Week 01	Large-format 1:1 drawing investigations of light, materiality, experience (section/elevation)
Weeks 02-03	Material studies + experiments in making at 1:1; video studies of time/movement
Weeks 04-05	Assemblies at 1:1 + reviews

PROJECT 2: SPATIAL INTERSECTIONS (Structure/Assembly/System/Spatial Joints/Representational Scales) – 4 weeks

Week 06	Studio travel + meetings with manufacturers; critical/reflective writing
Weeks 07-09	Spatial intersection at 1 1/2" = 1'-0" + further material studies + reviews

PROJECT 3: BETWEEN GROUND + SKY (Climate/Place/Environmental Considerations) – 7 weeks

Weeks 10-11	Climate + precedent research
Weeks 12-13	Project proposals + interim reviews
Weeks 14-15	Project development
Week 16	Final project reviews + documentation

08. Required Texts

This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for in-studio use. In addition, you are encouraged to bring relevant reference materials to the studio for your own use and for the use of your colleagues. A studio librarian will establish protocols for tracking of shared materials.

COURSE POLICIES

09. The Studio System

Students arriving directly from undergraduate programs or returning from practice to complete their professional degree should be familiar with studio culture. It is critical that students and faculty contribute to a positive, rigorous and focused environment that is both challenging and rewarding. At the graduate level, students must be self-motivated and contribute to studio inquiry, discourse and production. Faculty will set the agenda, provide a framework of reference materials, and will provide feedback, criticism and guidance to students. Students will proactively engage the issues set forward, advance the inquiry and work collaboratively and individually to develop a body of work derived from the studio agenda.

We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. Respect the fact that many people work in the space simultaneously and the work atmosphere must accommodate a range of tastes of music, language, public conduct and so forth. Be both courteous toward and tolerant of your colleagues. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

During studio hours and during critiques, mobile devices should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and or long mobile phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio.

10. Critique

From time-to-time at the end of a project or at a critical moment of the work, critiques are scheduled. These are public presentations of the work and provide a forum for its discussion. Usually one or more external critics are invited to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Critics come in on their own time and expend a serious level of energy on trying to understand your endeavors and give you good feedback. You should think of your presentation not as a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students will also be essential to your education as a designer. You are required to both attend and actively participate in the discussions.

11. Attendance Policy

Our policy on attendance is extremely strict: All students are expected to attend every scheduled studio meeting. Any absence must be explained. Call the office and have a note left for your professor or contact your professor via email. It is your responsibility to get any assignments from your fellow students. Note that THREE unexcused absences will result in a full letter grade deduction, and FOUR or more unexcused absences will result in a failing grade and/or an automatic drop from the course. Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

It is never permissible to miss a critique, nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics. If you arrive late to a review, you will not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

If something is seriously wrong and may affect your attendance, please talk to us about it. Arrangements can be made to cope with serious illness, family issues, or personal crises.

12. Make-up Policy

It is not possible to make up a missed studio session. Although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning that happens during interactive group discussions. A session with your professor may or may not be possible and cannot duplicate the collective conversation.

13. Fieldtrips

This studio will include some field trips and site visits to examine context and/or to participate in meetings with project stakeholders. Air and automobile travel is to be arranged by students, and should maximize carpool/car share opportunities.

14. Course Technology

The UF Canvas e-learning portal will be used for sharing of certain common references available in electronic format. It will be accessible at <http://elearning.ufl.edu/>. Notify your faculty if you do not have access to the course through this online portal.

15. Safety

This course will involve hands-on work with materials, many at full-scale. Some materials can pose environmental or health hazards, depending on the ways in which they are used or manipulated. There are also hazards associated with the use of mechanical, electronic, and/or hand tools.

To reduce the risk of injury to yourself or others, the following safety precautions should be observed at all times:

- a. Do not rush. Carefully plan your work and allow sufficient time to complete each activity. Careful planning and execution will avoid many unsafe situations.
- b. Study and understand material characteristics prior to working with the material. Pay particular attention to possible hazards that may result from heat, chemical reactions, and/or the use of various solvents and/or adhesives. Review Material Safety Data Sheets (MSDS) as required. Avoid any activities that will create hazardous materials in the studio, including air-borne chemicals and/or particulates.
- c. Before beginning work, identify possible hazards to others and discuss these with fellow students and/or faculty to find solutions that avoid conflict and eliminate hazards. Such hazards may include noise, odor, dirt/dust, particulate matter, etc. Where necessary, use "CAUTION" tape to demarcate areas that are hazardous and should not be entered by others.
- d. It is everyone's responsibility to keep the studio clean, organized, and free of tripping hazards. In order to maintain a clean and safe work environment, you are to keep your work area neat and tidy during, and especially after, working. All circulation areas shall be free of material or debris to prevent any accidental falls. Any excess materials shall either be disposed of in the proper location or stored in a designated location for later use. If you feel uncomfortable with the working conditions, please alert the faculty. Work will then be halted and all members of the studio will work to pick up the site.
- e. To prevent any accidental falls, temporary cord management will be an important responsibility of every student. Minimize the excess use of cords, especially if they must cross circulation or work areas used by others.
- f. Exercise extreme caution when handling untempered glass as it may break or shatter and cause significant injury.
- g. Exercise caution if working with large and/or heavy materials, including steel, concrete, wood, glass, etc. Do not work under unsupported and/or unsecured masses at any time.
- h. No flammable or highly combustible materials may be used in the studio at any time. If you are uncertain about whether certain materials can be used, ask your instructors for guidance.
- i. Smoking is not permitted within the studio or adjacent to work areas at any time.
- j. The use or possession of alcohol or illegal drugs are strictly prohibited from the studio and construction work areas. Anyone seen possessing or consuming alcohol and/or drugs on the worksite will be referred to the Dean of Students for disciplinary actions.
- k. Avoid eating and drinking while working in the studio, if engaged in construction activities.
- l. Pets and other animals are not permitted in the studio, with the exception of registered service animals.
- m. No table saws are permitted in the studio at any time.
- n. If your activities may result in noise levels above 85 dBA, you must alert others in the studio prior to beginning these activities and find a time when either a) others are not present, or b) all individuals present (including you) have adequate ear protection devices.
- o. If you have been trained in the use of hand tools (hammer, saw, screwdrivers, ratchets, drill, etc.), you may use these tools in the woodshop and/or fabrication lab under the supervision of the shop staff. Use of tools outside the woodshop or fabrication lab is AT YOUR OWN RISK.

Special notes relating to the use of resins and cast materials:

- a. Resins can be particularly hazardous and flammable. Resins can cause a number of adverse health effects for both users and those in proximity to its use. There are inhalation and skin hazards (ear, nose, throat, skin burns, and irritation), amongst others. Longer term hazards may include hazards to the nervous system, reproductive system, lungs, and cancer, amongst other hazards. Exercise extreme caution if choosing to use these materials.
- b. There are numerous different kinds of resins, each with different hazards, benefits, and costs. The major types are polyester resin, epoxy resin, and polyurethane resin.
 - 1) Polyester resin is very toxic and releases toxic fumes both when casting, curing, and sanding/cutting. Use polyester resin only with a respirator in a highly ventilated area or outside, away from students and others not wearing personal protective equipment.
 - 2) Epoxy resins (i.e. West System) often release fewer odors but are still toxic and hazardous. They are also considerably more expensive.

- 3) Polyurethane resins (i.e. Alumilite) are sometimes less hazardous, quick setting, and available in both clear or opaque/colored formulations. That said, some polyurethane resins contain isocyanate or other hazardous materials, so be certain to check prior to use. Note that because of their rapid curing times, these materials often require use of a pressure pot and air compressor to eliminate air bubbles and create an optimal finish.
- c. Latex is another cast material of interest to some students. Note that in addition to some chemical hazards similar to those of resin listed above, some individuals are also allergic to latex. Use only with caution, protecting yourself and others. Notify others of your interest in using latex prior to its use to check for latex allergies.
- d. Silicone is very useful for making specialized, reusable molds. Use only in highly ventilated area, outside the studio. Once cured, it can be used in the studio.
- e. No resins, latex, or silicone can be cast in the studio. In addition, do not bring partially cured materials into the studio. Allow for any castings to be fully cured prior to bringing them into the studio.
- f. Plaster and concrete are commonly used materials for both scaled architectural applications and, differently formulated, in full-scale building applications. There are certain concerns associated with plaster and concrete, including burns during curing, irritation (skin, eye, nose, throat), and dust inhalation, amongst others. Exercise caution to avoid these and other hazards. With appropriate precautions, these materials may be used in the studio environment.
- g. No liquid or cementitious materials are to be placed in sinks or other plumbing fixtures on campus. Allow these materials to fully harden and then dispose of them with other solid waste materials.
- h. For all cast materials (including those not listed above), read and follow all manufacturer's guidelines, especially those pertaining to safety of both yourself and others.

Personal Protective Equipment (PPE) is recommended to be used when engaging in any construction-related activities. While the extent of PPE will vary based on the particular tasks being performed, the following PPE is recommended at all times:

- a. Safety glasses with side shields (ANSI Z87.1 or equivalent)
- b. Shirt with sleeves at least 3 in. (7.6 cm) long; long-sleeve shirts are required for working with some materials
- c. Long pants (the bottoms of the pant legs shall, at a minimum, touch the top of the boots when standing)
- d. Safety boots (ANSI Z41 PT99 or equivalent) with ankle support

Additional PPE required for certain tasks may include:

- a. Hard hat (ANSI Z89.1 or equivalent, Type I, Class G or better), if working under or adjacent to large-scale constructions
- b. Work gloves, appropriate to the activity (rubber or dielectric gloves for electrical work, neoprene or latex gloves for work with chemicals, etc.)
- c. Face shields and gloves for hot work activities
- d. Respirators for sanding dust-generating activities
- e. Ear protection devices for activities with noise levels above 85 dBA
- f. Personal Fall Arrest System (PFAS) for work on unprotected roofs or at elevated heights
- g. Other PPE, as appropriate and required for particular tasks performed

In all instances, remember that safety is a central and shared concern for everyone. Ask for guidance and/or assistance when needed to avoid unsafe situations.

16. Digital Fabrication Lab and Woodshop Facilities

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory, and should be attended within the first 1-2 weeks of the semester.

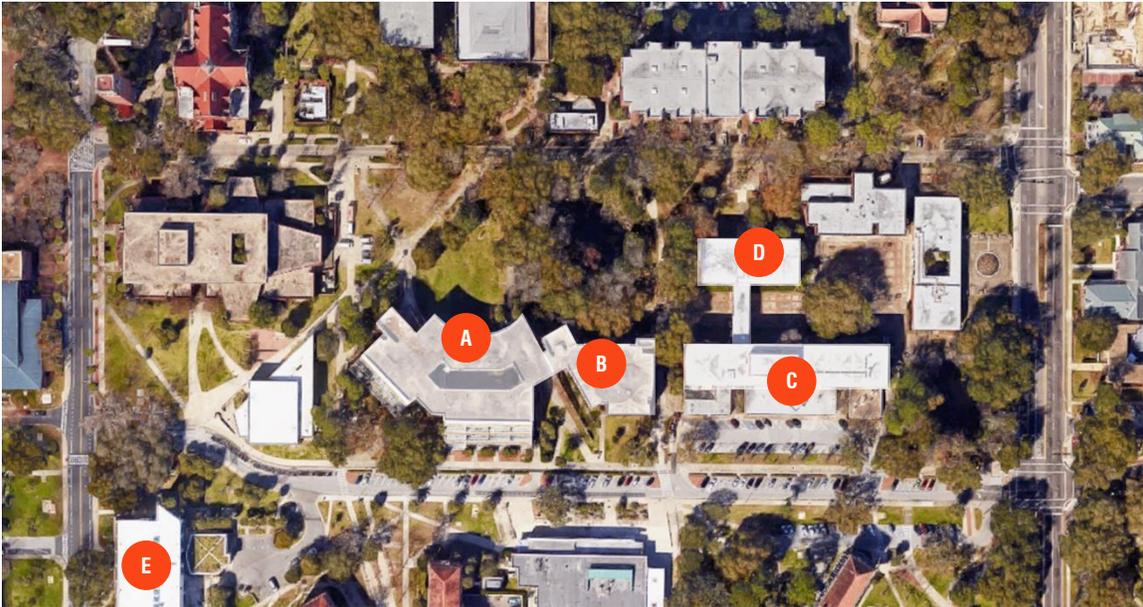
The Digital Fabrication Laboratory, known as the A² Fab Lab, is located on the ground floor of Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601). The facility includes three laser cutters, 3D printers, CNC mill, and water jet cutter, with additional tools arriving during the fall semester. Information about the A² Fab Lab, including fees, hours, work processes, etc., is available online at: www.arts.ufl.edu/aafablab. If you have additional questions about the Fab Lab, you can contact Mat Chandler at mpchandler@dcp.ufl.edu.

The Woodshop is located on the ground floor of Fine Arts Building "C" (FAC), adjacent to the Architecture Building. The facility includes a number of woodworking tools, including saws, drill presses, sanders, and hand tools.

17. Spray Painting Policy

Spray painting, or the use of any other sort of aerosol spray, is NOT allowed in the Architecture Building, Rinker Hall and in Fine Arts C, except within the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action. Note that "Architecture Building" includes the enclosed spaces of the building, as well as the exterior balconies, atrium, walkways, paved areas, stairways, common areas, roofs, and landscaping adjacent to the building.

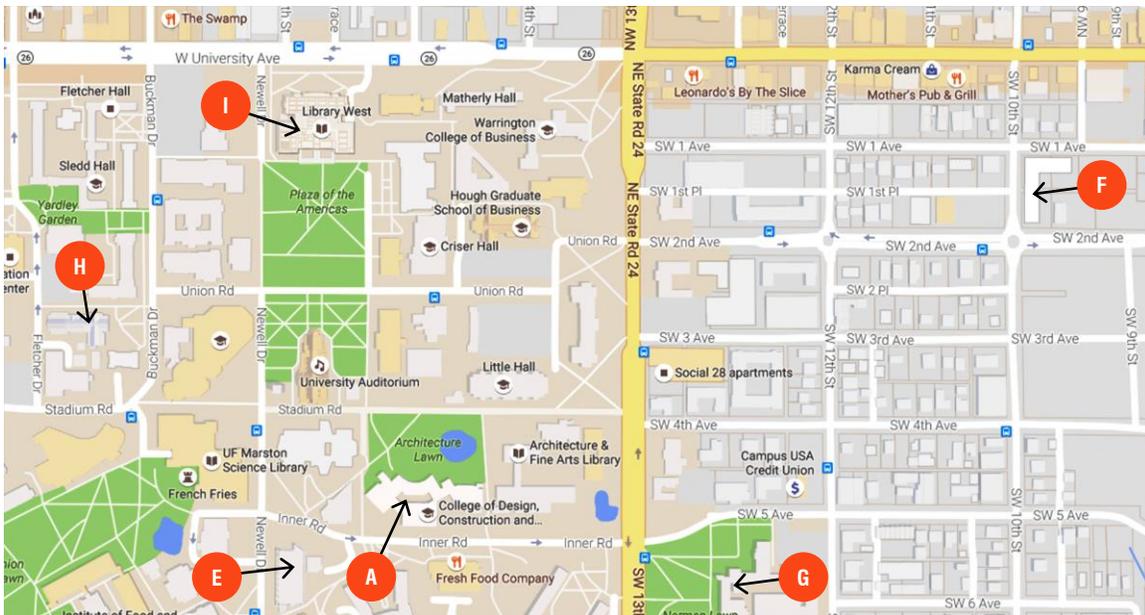
SOA FACILITIES (GAINESVILLE FL)



Source: <http://maps.google.com>, with annotations by Walters + Huang

Key Facility Locations:

- A Architecture Building – Studios + gallery + fabrication spaces (third floor + basement) + computer lab (first floor)
- B Architecture Building – Faculty offices + conference/meeting room
- C Fine Arts “C” – spray booth on second floor (room FAC 211); woodshop on ground level; art shops on ground level
- D Fine Arts “A” – Architecture and Fine Arts Library on second floor
- E Rinker Hall – Classrooms



Source: <http://maps.google.com>, with annotations by Walters + Huang

Additional Gainesville Campus Facilities + Resources:

- A Architecture Building
- E Rinker Hall
- F Digital Fabrication Laboratory – Infinity Hall (978 SW 2nd Avenue, Gainesville, FL 32601) – 10 minute walk
- G Norman Hall – Lectures
- H Pugh Hall – Lectures
- I Library West

GRADING POLICIES

18. Your development as a designer and future architect relies on developing a disciplined way of working that involves a continual testing of ideas through making. Each time you make something you will take on new questions or the same questions at another level of sophistication. There is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. It is critical that you learn to *critique yourselves* effectively. What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and for you to challenge yourself and be constantly willing to continue to develop a scheme.
19. Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture. Day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point. We will discuss more specifics in class as needed. If you have questions at any point, make an appointment to meet with your faculty instructors.
20. Note that at the end of the semester, students are expected to remove all of their work materials from the studio, taking larger items to the dumpster if/as needed. The studio should be left clean and empty, with only school furniture and equipment remaining. Do not damage the studio facilities, or leave supplies, equipment, models, fabrications, and/or general trash in the studio after the prescribed clean-out date. Students will be graded down by up to a full letter grade, depending on the extent of the damage/trash left in the studio at the end of the semester.
21. Graduate School Grading Scale + Qualitative Descriptions

	Letter Grade	Numeric Grade	Quality Points	Qualitative Description
PASSING GRADES	A	100-93	4.0	Outstanding work only
	A-	92-90	3.67	Close to outstanding
	B+	89-87	3.33	Very good work
	B	86-83	3.0	Good work
	B-	82-80	2.67	Good work with some problems
	C+	79-77	2.33	Slightly above average work
	C	76-73	2.0	Average work
FAILING GRADES	C-	72-70	1.67	Average work with some problems
	D+	69-67	1.33	Poor work with some effort
	D	66-63	1.0	Poor work
	D-	62-60	0.67	Poor work with some problems
	E	59-0	0.0	Inadequate work

The current UF grading policies can be found at <http://gradcatalog.ufl.edu/content.php?catoid=5&navoid=1054#grades>. Please note that the University of Florida Graduate School requires that a graduate student maintain a 3.0 (B) average to remain in good academic standing. Every possible effort is made to counsel students in academic difficulty to determine the cause and possible solution so that the student can continue and complete their studies in the University. The Graduate School considers grades of C-minus or lower to be failing grades. A failing grade in a studio results in either suspension or expulsion from the architecture program. Students receiving one of these grades should immediately contact their Graduate Program advisor for guidance.

22. An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Note that the incomplete grade must be resolved prior to enrolling in Advanced Graduate Architectural Design Two. Failure to complete this studio before the beginning of the next semester requires a minimum one-year delay in progress through the program.

UF POLICIES

23. University Policy on Accommodating Students with Disabilities

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

24. University Policy on Academic Misconduct

Academic honesty and integrity are fundamental values of the University community. UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to your faculty instructors.

Please note that you are expected to provide appropriate citations and/or credit for images, text references, and design influences, where appropriate. If you have any questions or concerns, please consult your instructors.

25. Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>. Your thoughtful responses to these questions will help inform both the content and conduct of the course in subsequent semesters.

26. Policy on Retaining Work

Please note that student work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. You will always be able to either retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

GETTING HELP

27. For issues with technical difficulties for e-learning, please contact the UF Help Desk:

- Email: Learning-support@ufl.edu
- (352) 392-4357 - select option 2
- Online: <https://lss.at.ufl.edu/help.shtml> or <http://helpdesk.ufl.edu/>

Any requests for make-ups or deadline extensions due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up or deadline extension.

28. Counseling + Emergency Contacts

- Police / Fire / Medical Emergency: 911
- University Police Department (UPD): 352.392.1111
- UF Counseling and Wellness Center (3190 Radio Road): 352.392.1575 or <http://www.counseling.ufl.edu/cwc/>
- Student Nighttime Auxiliary Patrol (SNAP) free transportation: Use free "TapRide" app (IOS or android) to schedule pickup or call 352.392.SNAP (7627). For more info: <http://www.police.ufl.edu/community-services/student-nighttime-auxiliary-patrol-snap/>.

CHANGES AND REVISIONS TO SYLLABUS

29. This syllabus is subject to change. Any changes will be relayed during regular studio meetings.

ARC 6241 Advanced Graduate Architectural Design One

Huang + Walters. Fall 2016. Sections 0418 + 0419. Revised 9 August 2016.

COURSE SCHEDULE + PROJECT MILESTONES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 1	08/22 Classes begin	08/23	08/24	08/25	08/26 P1 INTERIM REVIEWS (1:1)	08/27 SOA Grad Picnic	08/28
WEEK 2	08/29 SOA Lecture Ethiopian Arch	08/30	08/31	09/01	09/02	09/03 U.Massachusetts	09/04
WEEK 3	09/05 Labor Day Holiday	09/06	09/07	09/08	09/09	09/10	09/11
					Travel: Tampa	Travel: Tampa	
					P1 INTERIM REVIEWS	Kentucky	
WEEK 4	09/12 G1 Gallery Exhibit	09/13	09/14	09/15	09/16	09/17	09/18
					Travel: GNV	Travel: GNV	
						North Texas	
WEEK 5	09/19	09/20 AIA Gainesville Annual Meeting	09/21	09/22	09/23 P1 FINAL REVIEWS (1:1)	09/24 at Tennessee	09/25
WEEK 6	09/26 G1 Atrium Exhibit	09/27	09/28	09/29	09/30	10/01	10/02
		Travel	Tours + Meetings	Tours + Meetings	Travel	Optional Travel	Optional Travel
		Hotel Check-in			Hotel Check-out	at Vanderbilt	
WEEK 7	10/03 Rosh Hashana	10/04 Rosh Hashana	10/05	10/06	10/07 P2 INTERIM REVIEWS (1 ½" = 1'-0")	10/08 LSU	10/09
WEEK 8	10/10 SOA Lecture Jiminez Lai	10/11	10/12 Yom Kippur	10/13	10/14 UF Homecoming	10/15 Missouri (Homecoming)	10/16
WEEK 9	10/17 Sukkot	10/18 Sukkot	10/19	10/20	10/21 P1/P2 FINAL REVIEWS	10/22	10/23
WEEK 10	10/24 Shmini Atzeret	10/25 Simchat Torah	10/26	10/27	10/28 DEADLINE FOR SUBMITTING RECEIPTS FOR REIMBURSEMENT	10/29 Georgia (JAX)	10/30
WEEK 11	10/31	11/01	11/02	11/03	11/04 P3 INTERIM REVIEWS	11/05 at Arkansas	11/06
WEEK 12	11/07 DCP Intl Week Exhibit Opening	11/08	11/09	11/10	11/11 Veteran's Day Holiday	11/12 South Carolina	11/13
WEEK 13	11/14 Ethics and Built Environment Exhibit	11/15	11/16	11/17	11/18 P3 INTERIM REVIEWS	11/19 Presbyterian	11/20
WEEK 14	11/21 D1 REVIEWS	11/22 D1 REVIEWS	11/23 Holiday	11/24 Thanksgiving Holiday	11/25 Holiday	11/26 at Florida State	11/27
WEEK 15	11/28	11/29	11/30	12/01	12/02 D3 REVIEWS	12/03	12/04
WEEK 16	12/05 D5 STUDIO FINAL REVIEWS	12/06 D7 REVIEWS	12/07 ADV G1 / G3 FINAL REVIEWS (9:00a – 5:00p)	12/08 Reading Day	12/09 Reading Day	12/10 Final Exams	12/11
		G1 PROJECT DEADLINE 10PM					
EXAMS	12/12	12/13	12/14 DIGITAL FILES DUE (4:30p)	12/15 STUDIO CLEAN-OUT BY 9:00 AM	12/16	12/17 Commencement	12/18

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Walters + Huang, Fall 2016

PROJECT 1: CONSTRUCTIONS: Shaping Space Through 1:1 Material Investigations | 22 August 2016



Images, left to right: Williams Tsien, *Quiet Light* (fiberglass); Office dA, *Banq* (plaster + GFRG); Office dA, *New England House* (EPDM); Peter Zumthor, *Kunsthau Bregenz* (glass, steel, concrete); Le Corbusier, *Notre Dame du Haut* (gunite, expanded metal panel)

For architects, matter is the medium through which our design ideas become reality. Materials shape spatial experiences and architectural form. In most innovative architecture practices, material considerations are integral to conceptual ideas from the start of the design process. To investigate and communicate material concepts, architects in these practices often fabricate their own material studies or work very closely with fabricators to study materiality during a project's development.

Young designers often encounter a gap that exists between design intentions and built reality, so it is critical to engage matter hands-on to know its characteristics (weight, dimensions, limitations) and its relationship to other materials (joints, intersections, adjacencies). In this project, you will design at a 1:1 scale to investigate the impact of materials and assembly on design intention and the design process. You will be challenged to tackle the physical and intellectual resistances of working directly with full scale building materials and to expand your understanding of the relationship between architectural constraints and material realities. Instead of starting with the design of the whole building, we will start with detail in order to explore issues of tactility, phenomenological effects and the poetics of material assemblies.

PART ONE: 2-Dimensional 1:1 Drawing Construct (individual work) – 1 week

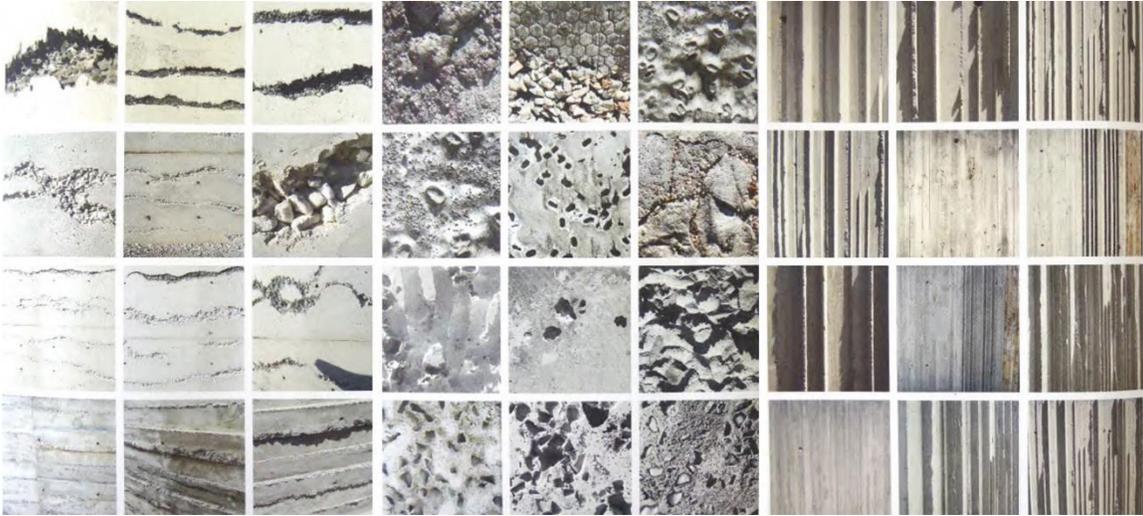
Create a speculative drawing that is scaled and positioned in relation to the human body. This two-dimensional drawing should be conceived of as a portion of an implied larger design project. It is a fragment of a façade, interior wall, roof, ceiling, or a combination. Your drawing should dynamically express materials + assembly (seams, overlaps), design intent (narrative, light and shadow), scale (range including fasteners, surface texture), and measure (incorporate multiple systems of measure).

Design Requirements:

1. Program your drawing to shape, transmit, and/or regulate natural light. The drawing must communicate light conditions and reflect exterior and interior conditions (implied depth and spatial assembly). Artificial light cannot be incorporated into your project.
Considerations:
 - light + shadow, including orientation relative to the sun
 - quality and/or shaping of light, including quality, color, texture, grain, scale, etc.
 - aperture(s) or screen, and associated issues of view (allowed/denied/shaped/directed)
 - vertical or horizontal plane
 - transparent/translucent/opaque
2. Invent or develop a narrative to help drive your design intent.
3. The choice of material and media is up to you (paper, screen, fabric, canvas, etc.). One dimension of your drawing must be a minimum of six (6) feet or 1.82 meters long. This drawing cannot be one continuous sheet of paper; the drawing itself must be constructed of at least two pieces. The connection between multiple pieces of paper should be intentional and meaningful in your drawing.

Parameters:

- Drawing must be a 2D format (i.e. elevation, section, hybrid elevation/section, etc.). No 3D drawing formats (i.e. perspective, isometric, axonometric, etc. are not allowed).
- Drawing must be easily moved and relocated.
- Lines must be crisp. No fuzzy or pixelated lines.
- Draw with intention.



Allied Works, *Materials Studies for the Clyfford Still Museum*, Denver Colorado

PART TWO: Laboratory for Material and Assembly Experimentation (group and/or individual work) – 2 weeks

You will now zoom in to identify 2-3 parts or joints within 1:1 drawing to be investigated through several full-scale material studies and a range of material possibilities. If there are similar studies between projects in the same assembly group, you can work together to generate material studies. For example, if several people are studying variations in concrete textures, then work together to avoid duplication and to increase a catalog of studies. In parallel, you will also generate analytical drawings to further develop your individual fragment.

Parameters:

- You can use almost any building material. We reserve the right to veto materials that are not appropriate (no adobe or rammed earth).
- Representative materials are not allowed. For example, Plexiglas is not equivalent to glass; they do not have the same characteristics and behaviors.
- Minimize the use of found objects that are recognizable (such as tires or bicycle frames). Found objects or materials should be transformed to such an extent that earlier formal or material incarnations are no longer discernable.
- Evaluate the appropriateness and accessibility of certain materials over others.
- Engage in economic inventiveness and resourcefulness (call manufacturers for free samples, order in advance, scavenge...)
- Explore resources beyond Lowe's, Home Depot, and/or craft stores.
- Serial studies are absolutely critical to this phase of work. Conduct numerous experiments to test material possibilities and issues of joinery/attachment/anchorage.

* **Friday, 9 September:** Formal presentation (Pecha Kucha-style) of your individual assembly proposal. Theorize and think through your ideas. What materials are you using? How are you going to build it? What fasteners are needed? What is the assembly sequence? How does it support itself without extraneous/unrelated rigging? How is structure integral to the proposal?

PART THREE: 3-Dimensional 1:1 Construct (Individual work) – 2 weeks

Derived from the first few weeks of research and speculation, you will construct a physical 1:1 assembly using building materials. This construction will be a fragment of the proposed construct held by scaffolding (armature / framework). You will also produce a new iteration of the 1:1 drawing. Keep in mind: the drawing is always a construction; we are not interested in the drawing as representation.

Parameters:

- Construct must be easily moved and relocated.
- Construct must be able self-supporting and structurally sound.
- Construct must respond to an inside and outside condition. It should negotiate between these spaces.
- Representative materials are not allowed.
- Adhesives are not allowed.
- If parts of your construct need outside expertise, you are welcome to engage local fabricators for assistance.

Project 1 is due complete, constructed, printed and ready for review on Friday, 23 September at 1:55p. This work will be included in an exhibit in the atrium and gallery. Note that your constructions will be exposed to weather during this time, including rain, sunshine, wind, and humidity. Plan accordingly.

PROJECT 2: SPATIAL INTERSECTIONS | 26 September 2016



intersect - verb ¹

- 1: to divide, cut, or mark off by passing through or across
- 2: to cross (each other)
- 3: to have one or more points in common

intimate - adjective ²

- 1: associated in close personal relations
- 2: characterized by or involving warm friendship or a personally close or familiar association or feeling
- 3: very private; closely personal
- 4: characterized by or suggesting an atmosphere conducive to privacy or intimacy; warmly cozy
- 5: arising from close personal connection or familiar experience
- 6: engaged in or characterized by sexual relations
- 7: worn next to the skin, under street or outer garments

unknown - adjective ³

- 1: not known, understood, or recognized
- 2: not established, identified, or discovered
- 3: not famous; undistinguished

Figure 1. The Barnes Foundation, Philadelphia PA, completed 2012. Tod Williams Billie Tsien Architects. Photo by Michael Moran. Source: <http://archrecord.construction.com/projects/portfolio/2012/06/Barnes-Foundation-slideshow.asp?slide=9>

The first project of the semester was rooted in 1:1 material explorations, shaping materials and later assemblies in the service of light and space. Whereas project one was framed as a singular moment in time occupied by a singular (authorial) occupant, the next project will require a consideration of multiple actors, adjoining/related spaces, and issues of dynamic light, time, and movement.

PART 2.1: Establishing a Context

- 10-second videos (two): centered on the phenomena of light, time, movement and perception(s) of changing spaces. These videos should be on your mind throughout the project.
- Writing: reflection and analysis of project one

PART 2.2: The Relationship of Components + The Intersection of Space

- Transform and re-interpret your work from project one into a new and more complete understanding of the enclosure: For this project we will be working at a representative scale, so you won't be able to build the same way as in full-scale. You also must now think about your project one in a larger context (is it 3 stories high? Is it an aperture within another material field?) Rethink scale, proportion, and material types. Allow your fragments to become parts of a larger system. If you don't like what you built in project 1, feel free to reinvent it.

¹ intersect. Dictionary.com. *Collins English Dictionary - Complete & Unabridged 10th Edition*. HarperCollins Publishers. <http://dictionary.reference.com/browse/intersect> (accessed: 1 Oct 2015).

² intimate. Dictionary.com. *Dictionary.com Unabridged*. Random House, Inc. <http://dictionary.reference.com/browse/intimate> (accessed: 1 Oct 2015).

³ unknown. Dictionary.com. *Collins English Dictionary - Complete & Unabridged 10th Edition*. HarperCollins Publishers. <http://dictionary.reference.com/browse/unknown> (accessed: 1 Oct 2015).

- Create a new “oppositional” enclosure system: Establish a juxtaposition between two enclosure types: one is derived from your project one enclosure and the second is an enclosure that is “oppositional” in characteristics. If one enclosure is an opaque, thick and heavy enclosure, the second enclosure needs to have opposite characteristics (i.e. transparent, thin, light, etc.). If one enclosure is marked by smoothness and/or “quietness”, the second might be more articulated. A lighter weight or color material may be opposed by heavier/denser materials and/or colors.
- Spatial intersection: Using the two enclosure systems (one derived from project one and the new “oppositional” enclosure system), create a spatial intersection that negotiates between the intimate and the unknown. Focus on the relationships between these two (or more) spaces and how the two material assemblies you have developed can become instrumental in shaping the spaces. Address issues of movement, time, and duration as studied in your videos.

Methodology + Specific Project Requirements

Creating the Spatial Intersection – Due 7 October 2016, 2:00 pm

1. Create scaled 2D orthographic drawings of the intersection (plan/section) with line and tone.
2. Create a 3D axonometric drawing of the spatial intersection at a scale of $1 \frac{1}{2}'' = 1' - 0''$. Drawings can be drawn digitally or by hand. Digital drawings must be printed prior to the beginning of class, and all drawings should be pinned up for discussion.
3. Construct models at a scale of $\frac{3}{4}'' = 1' - 0''$ exploring both material and spatial intersections. Include structural frameworks and/or systems that define spatial edges and/or provide structural support as needed.
4. Include sketches, vignettes, images, photographs, etc. as needed to explain the intersections and spatial qualities you are pursuing.

Documentation + Writing from Project One – Due 26 September 2016, 2:00 pm

As discussed following reviews, please document your 1:1 assemblies and all process work (1:1 drawings, material studies, process photos, axonometric, etc.) prior to next week's studio trips. In documenting your 1:1 assemblies, make sure you capture specific light qualities, material details, joinery/assembly details, and some overall images. Upload images in this assignment, no later than Monday at 2pm.

Reflective + Critical Writing – Due 7 October 2016, 2:00 pm

Please use this assignment to upload your final text document for project 1, including text and relevant images. Include the following:

1. Cover page, with project title (unique to your project, not the title assigned by instructors), your name, date, course, instructor names.
2. Introduction
3. Precedent / Case Studies / Literature Review (Reference specific aspects of readings from class + others, reference built work + phenomena of interest)
4. Methodology / Investigative Process (Reference 1:1 drawing studies, axonometric studies, specific material studies, formal strategies, ways of working, joinery concepts, structural solutions, etc.)
5. Discussion / Findings (Discuss roles of light and specific materials + discuss how you are shaping light and the kinds of light created through your assemblies.)
6. Conclusion / Reflections / Additional Areas of Research (Identify successes and failures. Based on work completed, where would you go from here? What are other approaches you could have used and/or might pursue in a future iteration? How do you see the moments explored in your drawings and assemblies transforming into larger building facades and wall assemblies? Lessons learned?)
7. Bibliography / Works Cited

Document should be submitted in BOTH Microsoft Word (.doc/.docx) AND Adobe Acrobat (.pdf) formats. Paper should be formatted to be 8 1/2" x 11" (letter), portrait orientation. Images included in document must include captions and indicate sources. Minimum length: 2500 words, not to exceed 5000 words.

PROJECT 3: BETWEEN GROUND AND SKY | 24 October 2016



Figure 1. Snow, surf, sea stacks: Vik, Iceland. Photo by Ian Parker, 2011. Source: http://parkerlab.bio.uci.edu/nonscientific_adventures/Iceland_sea.htm

Figure 2. Democratic Republic of the Congo. Source: <http://congotravelandtours.com/travel-in-congo/>

The first two projects of the semester have aggressively engaged the issues of light, materiality, joint, assembly, enclosure, structure, and program. The third and final project of the semester brings all of these issues together with the issues of ground, sky, water, and place. While we will not directly incorporate the work from the first to projects into this next project, it will be important that you build on the lessons learned, bringing a similar level of inquiry and sophistication into the development of this project.

PREMISE

What we build and how we build it is closely tied to the sites and places in which we work. Site informs material selections, formal responses, tectonic assemblies, and structural solutions. A careful understanding of ground is critical in determining how best to touch, engage, mark, or shape it.

When we engage the physical world outside the studio, site and landscape become more than passive tableaux or inert media within which we operate. The natural landscape is, in fact, a complex and nuanced field marked by overlapping and competing systems. Networks of plants, animals, and insects feed, consume, and interact with one another. These living communities are dramatically affected by factors that define the climate of a region, including seasonal variations in light, precipitation, and/or temperature.

When we consider the human condition within these natural systems, there are a number of new issues that arise. Issues of culture, history, belief, social structures, psychology, reason, passion, and memory enter. In one extreme position, all of these issues dominate and overshadow all other concerns, often resulting in fragmented habitat and interrupted ecosystems. At another extreme, the human is identified as fundamentally “non-natural,” excluded from participation in these systems and from occupation of certain places. Between these extremes, there is the opportunity to recognize the human as an active participant in environmental change, positively interacting with changing natural systems.

To work in this way requires us to simultaneously consider both the human condition and the sites that we occupy, reading both to discover and uncover aspects about them that may not be readily legible. We would encourage you to begin to recognize and understand

the personal attitudes that you carry with you to a site. Learn to meter their impact on your work. Seek to distill those spatial conditions that can transcend your own authorial self and become meaningful to others.

In parallel, we need to map and quantify certain aspects of the site, searching for traces of changes that have occurred over time, patterns in vegetation and/or wildlife activity, changes in topography, ground-cover, and soils. This part of our work also engages solar movements, wind, water, and time. Diurnal changes in light, temperature, and humidity intersect with longer-duration seasonal shifts in precipitation and annual fluxuations in temperature.

Site

In identifying sites, we will use maps based on the Köppen-Geiger climate classification system. This system, developed by Wladimir Köppen (1846-1940) and Rudolf Geiger (1894-1981), is the most widely used to classify the climates of places on our planet. It is based on general temperature profiles, latitude, precipitation, and vegetation.

Your projects will occupy sites in two different extreme climates: hot and cold. To be more precise, we will operate within zone A (“humid equatorial climate”) and zones D-E (“humid cold climate” or “cold polar climate”).

Within these broad regions, you will be asked to self-select TWO sites of interest, ONE site in zone A and ONE site in zones D-E. While not comprehensive, we have prepared the following annotated map to introduce you to some of the regions and/or places in which you might choose to work:

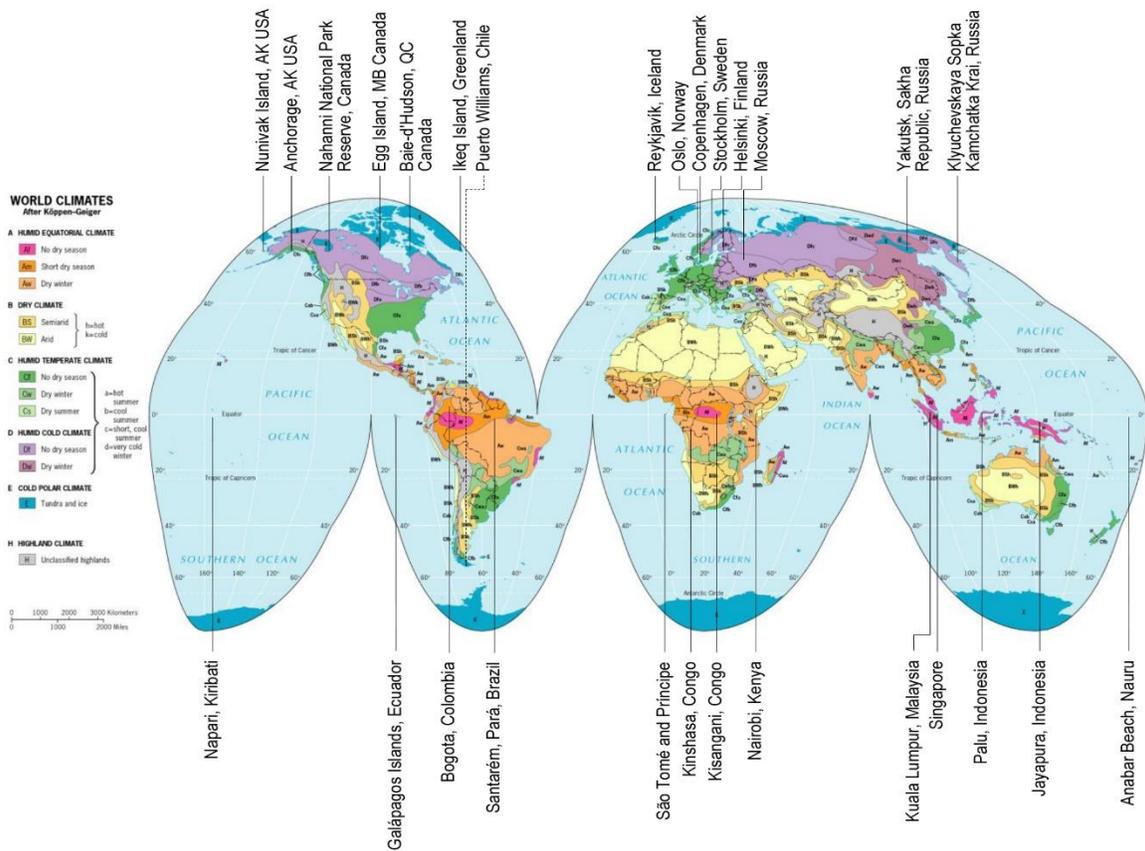


Figure 3. Mapping of World Climates, after Köppen-Geiger. Image edits: B.Walters. Source: <http://waverunnersfastpitch.net/koppen-system-39.jpg>

Program



Figure 4. National Tourist Route Trollstigen, a part of the Norway national Tourist Route program. Reiulf Ramstad Arkitekter Architects. Source: <http://us.archello.com/en/project/national-tourist-route-trollstigen>

Your projects will entail construction of a joint, moment, or threshold within the site. They will be meeting places or co-minglings of figure and ground, places where humans engage natural systems. They should engage the human body and issues of rituals, whether sacred or profane. Consider the qualities of the threshold, as articulated by Jay Fellows, as a possible beginning point for this:

“The framed threshold, with its implications of spatial and temporal dimensions, is a location that negotiates, as in the opposing directions inherent in Janus [the double-faced Roman god of gates and doors], insides and outsides, immanence and transcendence, beginnings and endings—sets that may be sacred or profane, though which side of the dialectic is sacred and which profane may be dependent upon the psychic biases of the determining self. One man’s claustrophobia is another’s felicitous narcissism; one man’s agoraphobia is another’s erasure of self in either void or marketplace. Doors, gates, even mirrors (see-through or reflecting) are axes of negotiation (both cutting and pivotal) that, as thresholds, speak ultimately to the self and the world, their proximity, their distance: all that is reflexive and/or extensive. (Perhaps we shall find that paradox, as well as contradiction, inhabits a certain kind of framed threshold.) They are, these thresholds, potential cleaving places of at once adherence to (or entrance) and separation from (or exit).”¹

Your programs should be diverse and self-selected. A few possibilities, to get you started:

- Rest stop
- Observation tower
- Bath or sauna
- Space of prayer, worship, or meditation (chapel, temple, mosque, etc.)
- Tea house
- Space of sleep/wake/dream
- Other spaces of ritual

Programmatic requirements:

- Engage the particularities of site

¹ Jay Fellows, “Janusian Thresholds,” *Perspecta: The Yale Architectural Journal*, Vol 19 (Cambridge: MIT Press, 1982), 44.

- Address issues of light, space, use, and ritual
- Address water precipitation and variable/seasonal/changing climate conditions
- Provide complete enclosures, responsive to the environments in which you are working
- No more than 500 sf – 1000 sf of enclosed area; no limit to exterior / covered / open-air constructions

SEQUENCE + APPROACH

Part 3.1: Researching Place, Climate + Precedent (1 1/2 weeks)

- Climate/Place Research: Working in teams of THREE, you will develop a shared body of research for the studio about sites within the prescribed climate zones. Six teams will identify and investigate cities/regions within the cold climate zones and six teams will identify and investigate sites within the hot climate zones. Once you select a location, each team is to create analytic documents that convey information about the place in a primarily visual format, through images, maps, tables, charts, graphs, and/or diagrams. Aim to create single-issue diagrams that show specific conditions with clarity and precision. Construct detailed analytic studies of localized conditions and/or larger systems/relationships as necessary.

At a minimum, each team's work should include the following:

- Location maps / photographs
- Summary of local + regional climate considerations – identify key considerations
- Temperature, humidity, precipitation, and wind
- Sun angles, sun paths, and insolation
- Extreme and/or seasonal weather events
- Watershed: Situate and show the site relative to the watershed that it is located within
- Soils and geotechnical considerations
- You MUST be able to talk about the information you collect/create. Do not bring diagrams, etc. created by others that you cannot describe and discuss in your own works.

Because place is not determined solely by climatic conditions, you should also investigate and mine those issues that are unique to the places you select. What are meaningful atmospheric qualities, local mythologies, vernacular materials, key artistic or artisanal traditions, cultural touchstones, regional iconographies, craft-based traditions, etc.? What are the qualities of sky and/or ground and/or vegetation unique to this place?

Other notes/considerations:

- Avoid working on the same site/city as another team. Use a paper list or shared studio Google doc to avoid overlaps.
 - Avoid relying on overly simplistic/commonplace charts/diagrams. Be creative visually. Work to integrate research in climate and place to create more coherent and complete visual narratives.
 - Provide citations and source information for any images/documents/etc. created by others.
 - Format: 11" x 17", landscape orientation; number of sheets as required.
 - Font: Arial Narrow, 10pt for body text and 8pt for captions; Margins: 1/2" all sides.
 - Each team should make steady progress on this work, and should pin-up draft/partial documentation during each class, beginning on Wednesday, 26 October.
 - This work is due complete, printed, and pinned up on Monday, 31 October at 2:00pm.
- Precedent Research: Working individually, each student is to identify ONE project in each of the climate zones (TWO projects total) for analysis relative to the issues of the project, including relationships to site, materiality, ground strategies, ritual, and program. In addition to collecting significant/representative images of the project, you are to construct your own drawings of the project.

At a minimum, your work should include the following:

- Executive summary of the project, including names of architects, project location, date.
- Aim to articulate the principal project motivators and their relationships with the actual tectonic and material development of the project.
- Plan drawing, to scale (1/4" = 1'-0" or 1/8" = 1'-0" or possibly 1/16" = 1'-0", depending on size of project).
- Section drawing(s), to scale, including both interior and exterior spaces of project and site.
- Wall section of exterior wall / floor / roof, to scale, with material annotations.
- One or more analytic drawings addressing structure, circulation, and spatial itineraries.
- Analytic drawings that show sun movements relative to openings + foundation systems relative to frost lines and/or subsurface conditions.
- Drawings/diagrams showing architectural strategies that respond and/or are specifically tuned to climate/region/orientation, etc.

Other notes/considerations:

- No two individuals are to work on the same site; use paper lists or shared studio Google docs to avoid overlaps.
- Precedent projects **must be built**; no unbuilt work allowed.
- Selected projects should be built within the last 100 years, with preference given to more recent work, engaging the issues of practice and building today.
- Format: 11" x 17", landscape orientation; number of sheets as required.
- Font: Arial Narrow, 10pt for body text and 8pt for captions; Margins: ½" all sides.
- Draft due printed and pinned up for discussion on Friday, 28 October and Monday, 31 October; Final due printed and pinned up for discussion on Wednesday, 2 November at 2:00pm.

Part 3.2: Project Proposals (1 1/2 weeks, including Veteran's Day Holiday)

- Develop Project Proposals: Each student is to identify TWO different sites within which s/he wishes to work, ONE site in zone A ("humid equatorial climate") and ONE site in zones D-E ("humid cold climate" or "cold polar climate"). Sharing of sites is allowed. (Note: As an alternative to selecting specific sites, it is also possible to work on theoretical sites located within these zones, as long as there is a specific ground condition that is assumed/imagined, i.e. mountains, forest, water edge, etc.) Work within the program parameters identified above to develop strategies for intervening in and occupying these two sites.
- Interim Reviews: Work is due printed and pinned up for discussion on Monday, 14 November at 2:00pm. We will have guest critics participating in these reviews, and students will be asked to verbally and visually present their work. Presentation particulars will be discussed further in studio.

Part 3.3: Project Development (3 1/2 weeks, including Thanksgiving Holiday)

- In the weeks between interim and final reviews, you will be asked to further develop your projects. You will be asked to work at a range of scales, from the very detailed to the very broad, and from the scale of the body to the scale of the landscape. Specific scales and operations will be discussed in studio, as needed.
- Project Deadline: Pencils down and work pinned up by Tuesday, 6 December 2016 at 10:00pm.
- Final Reviews: Wednesday, 7 December 2016, 9:00 am to 5:00 pm
- Digital Files + Final Project Documentation Due: Wednesday, 14 December 2016, 4:30pm

CALENDAR

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
WEEK 10	10/24 Shmini Atzeret	10/25 Simchat Torah	10/26	10/27	10/28 RECEIPT DEADLINE	10/29 Georgia (JAX)	10/30
WEEK 11	10/31 CLIMATE/PLACE RESEARCH DUE	11/01	11/02 PRECEDENT RESEARCH DUE	11/03	11/04	11/05 at Arkansas	11/06
WEEK 12	11/07 DCP Intl Week Exhibit Opening	11/08	11/09	11/10	11/11 Veteran's Day Holiday	11/12 South Carolina	11/13
WEEK 13	11/14 P3 INTERIM REVIEWS	11/15	11/16	11/17	11/18	11/19 at LSU	11/20
WEEK 14	11/21 D1 REVIEWS	11/22 D1 REVIEWS	11/23 Holiday	11/24 Thanksgiving Holiday	11/25 Holiday	11/26 at Florida State	11/27
WEEK 15	11/28	11/29	11/30	12/01	12/02 D3 REVIEWS	12/03	12/04
WEEK 16	12/05 D5 STUDIO FINAL REVIEWS	12/06 D7 REVIEWS	12/07 ADV G1 / G3 FINAL REVIEWS (9:00a – 5:00p)	12/08 Reading Day	12/09 Reading Day	12/10 Final Exams	12/11
EXAMS	12/12	12/13	12/14 DIGITAL FILES DUE (4:30p)	12/15 STUDIO CLEAN-OUT BY 9:00 AM	12/16	12/17 Commencement	12/18